

Susan Harris II
(with Revisions)

MARY HARTMAN,
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EPISODE #47

by

PEGGY GOLDMAN

FINAL DRAFT
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CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
MARTHA	DODY GOODMAN
GEORGE	PHIL BRUNS
CATHY	DEBRALEE SCOTT
DR. FERMIN	OLIVER CLARK
PLANT FOREMAN	
WORKER #1	
WORKER #2	

SETS

<u>ACT I</u> (Pg. 1)	<u>HAGGERS' BEDROOM, ABOUT NOON</u> <u>LIMBO PHONE - DR. FERMIN</u> (Loretta, Dr. Fermin, Charlie)
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ACT ONEHAGGERS' BEDROOM - ABOUT NOON

LORETTA IS IN BED READING A T.V. FAN MAGAZINE. SHE'S WEARING HER SHORTIE AND MUNCHING A BABY RUTH. PHONE RINGS. FOLLOWING IS TWO-WAY CONVERSATION BETWEEN LORETTA AND DR. FERMIN AT LIMBO PHONE.

LORETTA

(ANSWERING PHONE) Hiya.

FERMIN

Mrs. Haggars? This is Dr. Fermin. I hope I'm not disturbing you.

LORETTA

No, sir. Since it isn't quite lunchtime I've just been sitting reading Your TV Favorites. There's this real nice story here about that cute little Sally Struthers. Says here that in real life she's been seen around with this mortician fella she met in Philidelphia. Says he's been squiring her to all the top restaurants in his hearse.

FERMIN

That sounds fascinating.

LORETTA

But I'll bet you already know all about it. With all those magazines you keep in your waiting room, I'll bet you know the inside stories on all the stars.

FERMIN

Well, actually... what I was calling about is to tell you that we've been examining the most recent X-rays and they show absolutely nothing. To be perfectly honest, we have no idea what the problem was; but no matter what, it's clear you're experiencing a spontaneous remission. In time you will have a complete recovery.

LORETTA

Oh, Doc, bless you, that's real fine news. 'Course me and Charlie knew all along everything would be fine.

FERMIN

Of course you did -- I'll be in touch.

LORETTA

You take care of yourself, Doc. Bye bye.

(HANGS UP AND STARTS TO GET OUT OF BED
SINGING BURGER KING JINGLE)

Hold the pickle, hold the lettuce,
Special orders don't upset us,
All we ask is that you let us
Have it your way...

CHARLIE (O.S.)

(HEAR HIM SINGING. HE ENTERS CARRYING A TRAY LOADED WITH LUNCH, SOMETHING FROM EVERY FAST FOOD JOINT KNOWN)

Have it your way, have it your way...

LORETTA

Loverboy, this is a treat. I thought you was out looking for work.

CHARLIE

I was, but I wasn't gonna let midday slip by without serving my sweet baby some lunch. I stopped by four different places and got you a genuine smorgasbord of all your most favorite things. A taco from Taco Dan's; a hot dog, hold the mustard, from Hot Dog Harry's; a billyburger from Billy the Burger King; and a double thick malted from Manny's Malt City!

LORETTA

Oh, hun, that's just scrumptious! By the by, the Doc called and they figure I'm gonna be all better after a while.

CHARLIE

Well, then, this is a celebration lunch. Hot damn!

LORETTA

If I ain't got the sweetest, cutest husband to always be thinking of me like you do. (EATING) But what did you do about a job, lover? We got that notice about the loan company taking away the house and all.

CHARLIE

Don't you worry. I've got a forty-eight hour grace on that payment. All I need is \$520 by Wednesday morning and I can handle that.

LORETTA

(NEVER NAGGING OR HOSTILE, JUST CURIOUS)

How you gonna get \$520?

CHARLIE

No problem. I'm running a raffle. I took that last \$40 we had and printed up some raffle tickets. I'm raffling off a \$450 RCA XL-100 color TV set.

LORETTA

But we don't have the set or the \$450.

CHARLIE

That's the beauty of my plan -- we don't need either. First I sell 450 tickets at a dollar each, then I buy the set.

(MORE)

CHARLIE (CONT'D)

Then I sell another 560 tickets and we make the loan payment and the printing bill. We got 8900 men down at the plant and I only have to sell about a thousand tickets.

LORETTA

If I ain't got me the smartest man in town I don't know who's got him. You sure got real business savvy, honey. Now, what about getting your old job back?

CHARLIE

They're not re-hiring right now. So it's gonna be real tough getting back in. But I don't see no need for us to worry about it. I'll get that job back 'cause I gotta!

LORETTA

Sure you will. 'Cause we still gotta cut another demo record and keep up on the loan payment money that took care of the hospital bills or we'll lose the house. But that ain't never gonna happen, is it, hon?

CHARLIE

No, of course not. Everything will be just fine.

ON HIS NOT SO CONFIDENT FACE:

FADE OUT.

ACT TWOSHUMWAY KITCHEN - NOON

MARTHA IS WATCHING CATHY TRYING ON
DRESSES. CATHY IS VERY EXCITED.

CATHY

Ma, Steve'll be home tomorrow -- I've
got to find something to wear. I want
to look just right. This is the dress
I wore to Cousin Nancy's wedding. I know
it's a little short and maybe a little
tight, but I look sexy, don't I?

MARTHA

I don't see why you have to put on special
clothes for Steve, dear. He's such a
nice boy, and it's never mattered before
what you were wearing.

CATHY

But, Mother, Steve's been wined and dined
at all those fancy places in New York, now.
He's gotten used to the best people in
the nicest clothes. He's enjoyed the
conversation of all those educated people.

MARTHA

I don't see how he can tell the difference,
dear.

CATHY

Of course he can. He's not dumb you know.
I mean stupid. Maybe I can't be smart
and educated, but I can try to get some
nice clothes and look good for him.

MARTHA

I used to like that dress, dear... (BEAT)
... when you were two inches shorter and
built like a boy. It doesn't fit now.
It's too skimpy.

CATHY

Damn it all! Why wasn't I born into a
family that could afford to buy me some
decent clothes?

MARTHA

You're right, that dress isn't decent.
If you'd finished your beauty school
course you could make a living and afford
to buy your own fancy clothes.

CATHY

Oh sure, blame it on me. I'm the
nineteen year old product of a father
who didn't make it through tenth grade
and a mother who just graduated from
high school.

(MORE)

CATHY (CONT'D)

At least she said she did. All I know is I've never seen any diploma around here.

GEORGE ENTERS, HOME FROM THE PLANT.

CATHY (CONT'D)

Hello, Daddy, what are you doing here?

GEORGE

Hi, Princess. Martha, I came home for lunch hour to try to settle things from this morning. Cathy, baby, do you mind if I talk to your mother? (NOTHING)
Alone, please?

CATHY

(UPSET) Oh, sure. You two go ahead and talk, leave me alone to try to get ready for Steve's homecoming. Daddy, you didn't even tell me how you like my Cousin-Nancy's-wedding dress?

GEORGE

It's okay now. But I won't like it when your arms and face turn blue.

CATHY

What do you mean?

GEORGE

I mean when it cuts off all your circulation.

CATHY

Thanks a lot. I can't even get any support from my own father any more.

EXITS, STOMPING AND SLAMMING.

GEORGE

Martha, I have to make you believe what happened. It really was a union frame-up in Milwaukee. Honest.

MARTHA

I'll believe your story if you'll believe mine, George.

GEORGE

What story?

MARTHA

About what happened to me one cold, cold day. I was a little girl, about four years old, I guess, and the furnace went out and everybody in the house was turning blue from the freezing cold and then my cat picked a hot pepper out of the garbage and ate it and started to cough and the cat's mouth was so hot from the pepper that as she coughed and coughed her hot breath warmed up the whole house. Now, if you'll believe that a cat who swallowed a hot pepper could cough and heat up a whole two-story house, then I'll buy your story about a union frame-up with that girl in Milwaukee.

GEORGE

(SUBDUED; TRYING EARNESTLY) But, Martha, my story is true, really, you've got to believe me, please.

MARTHA

(ON THE VERGE OF TEARS) All I know is that I saw a photograph of my husband in the arms of a young woman in a hotel room.

GEORGE

Darling, please don't cry.

SHE CRIES.

GEORGE (CONT'D)

I never wanted to hurt you, ever in my life. I don't understand why all this is happening to us. I love you and really, nothing happened with that woman. Please don't be upset. There's no reason.

MARTHA

(CRYING) After thirty-five years of what I thought was a happy marriage, how could this be happening to me? Sure I've read about it and Cathy says all men cheat, but I never thought you... I never thought it could happen to me.

GEORGE

It has been a happy marriage, Martha -- you've got to believe that.

BEAT -- SHE REMAINS STUBBORNLY SILENT)

(MORE)

GEORGE (CONT'D)

Okay -- then there's something I've got to know.

MARTHA

What?

GEORGE

If you don't believe me -- won't, can't -- whatever -- does that mean it's all over?

MARTHA

Is what all over?

GEORGE

Us. Our personal lives. You know... our intimate lives.

MARTHA

(STOPS CRYING) That over?? Not on your life, George Shumway! You can lie to me, cheat on me, break my heart, make our children miserable, but there's no way on earth you're going to take that away from me!

GEORGE

Oh, Martha. Golly, I just don't know what I ever did to deserve you.

MARTHA

Neither do I.

GEORGE APPROACHES HER TO KISS HER.

MARTHA

Don't you touch me!

GEORGE

I don't understand? How could you have said what you just said and then say that? I mean you just said... I thought...

MARTHA

Look, George, with all this lying you've been doing it's strain enough to look you in the face; it would be impossible to see you touching me. (BEAT) But -- at night, with the lights out, well, that's a different story altogether.

FADE OUT.

ACT THREE

HAGGERS' BEDROOM - FEW MINUTES AFTER ACT I

LORETTA IS FINISHING LUNCH. CHARLIE
IS TAKING THE TRAY FULL OF EMPTY
WRAPPER PAPERS OUT.

LORETTA

Honeylove, that was one dee-luxe meal.

CHARLIE

Glad you enjoyed it, babygirl. I'll
just take this to the kitchen and then
head on over to the plant and start
selling the raffle tickets.

LORETTA

Charlie, you've been so wonderful, I was
just wondering if there's anything you'd
like me to sing for you before you go?

CHARLIE

What a beautiful thing to offer.

LORETTA

Well, heck. You go running around
fixing me up such a fine lunch -- the only
way I know how to thank you is to share
my most precious belonging with you. I'd
like to give you a piece of my talent to
take with you while you're gone.

CHARLIE

The world's a better place 'cause you're here, baby. But, no, I'm not gonna let you do no singing on a full stomach.

LORETTA

But I'd be real pleased to, really.

CHARLIE

Oh, I know, 'cause that's how generous you are. But, nope; you gotta wait twenty minutes after eating before you do any singing. I don't want you to get a cramp or anything. No singing and, I guess, no swimming for twenty minutes. Promise me now.

LORETTA

I promise. Maybe there's something else I could do for you then, on a full stomach (WINKS).

CHARLIE

(GRINNING) You would, too, wouldn't you?

LORETTA

You bet your ever lovin' life I would.

CHARLIE

(GOING TO DOOR) Hot damn, what a woman.

MARY (O.S.)

Loretta? Loretta?

CHARLIE

In here, Mary.

MARY

(ENTERING) Hi, Charlie. I was wondering if, I mean, I came over for some girl talk with Loretta. I didn't know you were home.

CHARLIE

That's okay, I was just leaving. I'd feel out of place with girl talk, anyhow. See y'all. (EXITS)

LORETTA

Bye, sweetie. Now, Mary, you just sit right here and make yourself at home. That's Charlie's side of the bed, you know -- the closest thing to Paradise here on earth as far as I'm concerned.

MARY

I have to be honest, Loretta. I didn't come over here for just plain old girl talk, it's much more serious than that. I had in mind something like real heart-to-heart girl talk.

LORETTA

I can handle it, Mary, honey. Anything you want. After all, you're my best friend in the whole wide world and that means something. I mean, how many best friends in the whole wide world does anybody ever have? Maybe not more than twenty, thirty in a whole lifetime.

MARY

You see, I had this whole long talk with Grandpa Larkin about happiness and he said happiness is doing your own thing. See, a woman can have a family and home and a life full of all that stuff, but to be really happy she still has to do her own thing. Loretta, do you think that's true?

LORETTA

I'm not quite sure, honey. I ain't never really done any deep thinking about those things.

MARY

But are you happy?

LORETTA

'Course I'm happy. I got Charlie and I always know I'm gonna be a big superstar.

MARY

Well, see -- that's your thing, being a superstar.

LORETTA

Oh, I get it now. That's why I'm happy. 'Cause my thing is to be a superstar and I know it. And Charlie's happy from it, too, 'cause it's his thing to help make me a superstar.

MARY

You have more than just each other, then.
You've each got your own thing, too.
And it's those things that make the
difference.

LORETTA

Yep, they're the icing on the cake of
life.

MARY

(BEAT) Loretta, what's my thing?

LORETTA

Gosh, hon, I guess I don't really know.
I always figured your thing was your
house and Heather and Tom.

MARY

Well sure, but I can take care of the
house with my left hand. Not really,
that's just a figure of speech although,
when you think of it, it looks that way -- I'm
just not sure I want to... oh never mind I
said that -- I'm just a little confused. (BEAT)

But you know what I mean. So what is my thing? My thing!

LORETTA

(SIGHING) Mary, honey, I see your problem
and I want you to know how much I
appreciate your coming to me and sharing
it with me. I feel it's our mission
together to sort this here "thing" question
out.

(MORE)

LORETTA (CONT'D)

It's out there somewhere, after all. We just have to see it for what it is -- your thing, and grab it. (BEAT)
Maybe it's gardening.

MARY

No. I'm not even sure my thing is a thing thing. I mean, I never learned anything special, so I can't suddenly decide to be a brain surgeon or an animal trainer or anything like that. Do you know what I mean?

LORETTA

I think so. (BEAT. REALIZATION, GRINS)
Hey, maybe your thing is doing this.

MARY

What?

LORETTA

This. (INDICATES THE TWO OF THEM) I mean, look, you make me feel good doing what you're doing right now -- talking. Talking to me and looking at me with those eyes. You got special eyes, Mary, they see things.

MARY

20-20.

LORETTA

No, I mean they see deep inside a person and they show deep inside you. You can see right through me and I can look into your eyes and see all the way down into your insides. I swear to God, hon, I know your innards good -- and they're some of the most kindly, goodest innards on God's green earth.

MARY

Are you saying, I mean, do you think maybe my thing is...

LORETTA

Communicating.
That's it, honey. You're a communicator. The best to communicate with, or to. In the world of communicators, Mary, you are the tops.

MARY

Really? (EXAMINES IT) Communicating.

TOM (O.S.)

Mary? You here? Mary?

MARY

(YELLING) In here. (TO LORETTA) I wonder what he's doing home, at your home that is, in the middle of the day.

TOM (O.S.)

I've been looking for you everywhere. I checked at home and at your mother's and (ENTERING) I finally found you here.

MARY

You can't just walk into Loretta's
bedroom like this.

TOM

I'm sorry, Loretta. I hope you don't
mind.

LORETTA

No, 'course not.

TOM

I've got to talk to you, Mary.

MARY

I'm in the middle of talking with Loretta,
Tom. We're having a real heart to heart talk --
but maybe later... This talk now is very
very important to me.

TOM

I'm really sorry to interrupt, but there's
been something on my mind since this
morning.

LORETTA

You go right ahead and talk. Go into the
living room why don't you?

MARY

I'm not leaving this bedroom. If you've
got something to say, Tom, that can't wait,
you can certainly say it in front of my
best friend in the whole wide world.
(SMILES AT LORETTA)

LORETTA

Ain't no need for that, 'cause I've gotta hobble on into the little girls' room anyhow. I'll be right in there, but you guys make all the noise you want, hear? Charlie's always singing "Ol' Man River" while I'm in there. Ain't he the one, though? (EXITS TO BATHROOM)

BEAT WITH TOM AND MARY LOOKING AT EACH OTHER.

TOM

I piled up a mass of demerits this morning at the plant.

WAITS FOR MARY TO SAY SOMETHING. SHE DOESN'T.

TOM (CONT'D)

I let two car frames go by without getting the dome light screws in. I couldn't concentrate on the work because I was thinking about you. Then I got more demerits for running -- you're not supposed to run in the plant -- but I wanted to see you during lunch. And now because I couldn't find you I'll be late getting back and get some more demerits for sure. But I don't care, because the thing is, I've been thinking about our talk this morning.

MARY

You mean about the difference between
the male and female sexual cycles and why we're
having so much trouble sexually?

TOM

Exactly. I've been
thinking about it all morning and the
thing is this. (SOFTENS TONE) Mary, if
I've been on the decline, sexually, ever
since I was eighteen and you've been on
the incline, well, I don't mind telling
you this, Mary, I'm worried. (EVEN SOFTER)
I'm really worried. (HOLDS HER) I don't
want to lose you, Mary. I really don't
want to lose you.

FADE OUT.

ACT FOURTHE PLANT - LATER THAT AFTERNOON

CHARLIE IS TALKING TO A FEW MEN,
TRYING TO SELL THE RAFFLE TICKETS.

CHARLIE

That's right, 100% solid state. That means you don't get any of those blown tubes in the middle of a big game.

WORKER #1

How big you say the screen is?

CHARLIE

Twenty-one inches. No two ways about it, guys, this is one big beautiful set. Its' got your AccuMatic one button control and your Automatic Fine Tuning. You just can't find a set to comapre with this one. The tickets are just a dollar apiece and we'll be having the drawing day after tomorrow.

WORKER #2

Sounds good to me. I'll take two of those chances, Charlie.

CHARLIE

Atta boy, good luck to you.

WORKER #1

Two for me, too, Charlie. How's
Loretta doing?

CHARLIE

She's great. She's singing better 'n
ever and she'll be up and walking real
soon now. Already her toes are wigglin'.

GEORGE ENTERS AND SEES CHARLIE.

GEORGE

What are you doing here, Charlie?

CHARLIE

Hiya, George. How're you? Care to buy
a raffle ticket?

GEORGE

(PULLING CHARLIE ASIDE) How'd you get
in here?

CHARLIE

Just walked in. I had on my helmet and
button, so no one took any notice. I'm
selling these here raffle tickets to
raise some money to pay off some of our
debts.

GEORGE

You know you could get into trouble,
Charlie. You're not supposed to be in
here if you're not working.

CHARLIE

It'll be okay, all these guys are my friends. I gotta sell the tickets and get the money raised, George.

GEORGE

I'll take two.

WHILE CHARLIE AND GEORGE ARE EX-CHANGING MONEY FOR TICKETS, TOM ENTERS. HE SPOTS GEORGE AND PULLS HIM ASIDE, CHARLIE TOO.

TOM

George, I've got to talk to you. (NOTICES CHARLIE) Hiya, Charlie, what're you doing here? Never mind, not now. George, I found out why you were framed with that girl in Milwaukee.

GEORGE

Why?

TOM

It's because of me, because you're my father-in-law.

GEORGE

What the hell has that got to do with anything?

TOM

Well, you know how I've been complaining about the job.

GEORGE

We all know. Gripe, gripe, gripe.

(MORE)

GEORGE (CONT'D)

The Union thinks you're a trouble-maker and so does management. (BEAT) So do I sometimes. (BEAT) Oho, now I see why the Union doesn't want me in.

TOM

They think I'm a rebel, George. And since you're my father-in-law, they don't want you in union meetings, and maybe bringing home the secrets to a rebel.

GEORGE

Do you realize I'm the innocent victim of the worst kind of attitude -- guilt by association. Damn it all! How could you have done this to me, Tom? My own son-in-law!

FOREMAN APPROACHES AND ADDRESSES CHARLIE.

FOREMAN

What are you doing here, Hagers?

CHARLIE

I, uh, just dropped in to say hiya to a few of the guys.

FOREMAN

This is an automobile plant not a damned social hall. Just because you're living a life of unemployed leisure don't mean some people ain't got work to do.

(MORE)

FOREMAN (CONT'D)

You'll have to get the hell out of here.

FOREMAN STARTS TO WALK AWAY AND CHARLIE
FOLLOWS. TOM AND GEORGE WATCH.

CHARLIE

Hey, can't I wait a couple of minutes
until the big coffee break? I'd really
like to see some people.

FOREMAN

No, you can't. Get out.

TOM

How about if he just waits in the
parking lot and catches the guys
when they're getting off.

FOREMAN

Nobody needs your opinion, Hartman. He's
not on the payroll; he moves it.

CHARLIE

See, I'm trying to raffle off a T.V.
set.

TOM

Look, the guy really needs this --

FOREMAN

Hey, Hartman, what business is it of yours?

TOM

He's my friend, dammit.

FOREMAN

That's one word for it.

TOM

What are you saying?

FOREMAN

(INTERRUPTING) Look, Hartman, you want your job? You like your paycheck?

TOM

Listen...

FOREMAN

No. You listen! One more word and you're out of a job, Hartman. I've had it with you. You're a troublemaker and a sorehead. I don't care what goes on between you and your bosom buddy here away from the plant, but --

TOM

Wait a minute --

FOREMAN

One word, Hartman! One word and you're out of work! (SILENCE) See?

CHARLIE

That's lousy. That's shameful.

FOREMAN

Yeah? And what are you going to do
about it? (CHARLIE DECKS HIM)

TOM

Charlie --

GEORGE

Oh, great -- great.

FADE OUT.

END EPISODE #47